CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 9, No. 13 TORONTO, MARCH 29, 1944 $2.00 Per Annum

# Claim 'Restraint' in Montreal

## Fined For Breach Of Excise Law

There has been of late an increasing number of infractions of the federal excise tax laws pertaining to the amusement tax, according to officials of the Department of National Revenue. Action has been taken against those responsible for the in-

(Continued on Page 11)

## Booth Men Plan Benefit Night

The special April 11 midnight performance at Shea's Theatre for Motion Picture Projectionists Sick Benefit Fund looks as though it will be one of the leading theatrical events of the season. Famous Players has donated the theatre, Premier Operat-

(Continued on Page 11)

### Guelph Hauls in 62,000 Pounds

Guelph, Ontario, theatres grabbed 62,000 pounds of paper with special matinees. Boys behind the haul were Vern Hudson, Palace; Tom McCoy, Capitol; and Jim McDonough, Royal.

### Jos. Moreau Passes

Joseph Moreau, 53, projectionist at the Lyceum Theatre, Winnipeg, for the last 15 years, passed away in Winnipeg last week.

### Will Reconstruct Gatineau P. Show

Reconstruction of the combination town hall and theatre at Gatineau Point, Quebec, burned down recently, will be undertaken soon at a cost of $35,000. Owner is Town of Gatineau Point. Wilfred Picard of Montreal was interested in the theatre, which was managed by Mayor Rudolphe Moreau.

## Kent vs. United Amusements Draws National Interest

The hearing before the Montreal Superior Court of the dispute between the Kent Theatre Limited, plaintiff, and the United Amusement Corporation Limited, Quebec circuit, and Vitagraph Limited, Warners Canadian outlet, will open on April 3. Judge Louis Cousineau denied the petition of the plaintiff for an interim injunction and ordered that the hearing proceed on the application for an interlocutory injunction.

Judge Cousineau had ruled that the Montreal Superior Court had authority to try the case, turning down the suggestion of the defendant companies that the dispute be referred to the direc-

(Continued on Page 2)

### *Exhib Scrap Books For New V-Loan*

**The distribution of Sixth Victory Loan scrap books to all exhibitors and managers is being arranged. A record of all activities and publicity on the part of the theatre will be made in them and they will be returned to Provincial chairmen of the War Service Committee.**

**The circuits will distribute the scrap books through their own offices and Provincial chairmen will check on other theatres to make sure that each gets one.**

**Exploitation press books are also being prepared in connection with the showing of "The Fifth Christmas," a one-reel Victory Loan subject, and the all-star two-reeler, "Shining Future." Warners made the latter, a great film, and will distribute prints and press books.**

**Start thinking about the campaign now.**

### Manitoba Banned 15

Only fifteen films were banned of the many submitted for censorship to the Manitoba department during 1943.

### Rumor Odeon Plans New Halifax House

Odeon Theatres of Canada were unofficially reported to have purchased a site in Halifax for the erection of a theatre. J. W. Godfrey, K.C., agent for the purchaser, refused to confirm or deny that report when asked by the Halifax Chronicle.

### Sharp House Bought

The Roxy, Barrhead, Alberta, has been bought from the Sharp Circuit by A. E. Stanland and Henry Clemes, local businessmen. Sharp Circuit will book the house, which plays four days weekly.

## One Man Booth in Small Alta. Sits

Under amendments to Province of Alberta regulations 69 (b) and 69 (c), in respect of theatres and places of amusement using motion picture machines, the words "and an apprentice" have been deleted and the one-man booth is in effect in

(Continued on Page 2)

## US 'Graveyard of British Films'?

The British man in the street is apparently interested in the fate of British films in the USA, judging by the space the press gives the matter.

Writing in the Sunday Express, London, Harold Hutchinson, its American correspondent, states

(Continued on Page 6)

**A view of the Farewell to Bachelorhood party held at the Royal York Roof Garden, Toronto, in honor of Archie Laurie of Empire-Universal. A number of guests came from out-of-town.**

**Sherlock Holmes** series of UNIVERSAL, patterned on the very popular radio serial, has always been strong boxoffice. The first two of the 1943-44 group, "Sherlock Holmes and the Spider Woman" and "Sherlock Holmes Faces Death," are ready. They star Basil Rathbone and Nigel Bruce. They're EMPIRE-UNIVERSAL.

MONOGRAM PICTURES

OF CANADA LTD.
277 Victoria Street,
Toronto.

MONOGRAM

Presents

THREE HITS

That Are Making

MOVIE HISTORY

★

Lady, Let's Dance

with beautiful, versatile

BELITA

★

Where Are Your Children?

*As Topical as Tomorrow's News*

with Jackie Cooper
and Gale Storm

★

Women In Bondage

Gail Patrick, Nancy Kelly,
H. B. Warner

*A Gripping Story of the Women of Germany*

★

DON'T GAMBLE

BE SURE WITH

MONOGRAM PICTURES

Toronto, Montreal, St. John,
Winnipeg, Calgary, Vancouver.

# 'Restraint of Trade' Claimed by Kent

(Continued from Page 1)

tor of the Theatre and Film section of the Wartime Prices and Trade Board. Jean Martineau, K.C., and Rosario Genest, K.C., had contended that the decisions of the WPTB administrator must prevail over any decisions rendered by courts of any province.

Another point was decided when His Lordship ordered the Kent Theatre Limited to produce letters and documents relating to an application made last year by the Kent Theatre before the WPTB. M. Hellman Swards, lawyer for the Kent, had refused to produce such papers and documents on the ground that it would represent a violation of professional secrecy. Accepting Judge Cousineau's order, he explained that such papers and documents would be produced by his client, and not himself.

Originally proceedings were initiated by the Kent Theatre to obtain an injunction to prevent the Snowden from playing Vitagraph product. The Kent claimed priority in the zone and asked for $5,000 damages. After a period of litigation a truce was reached, the defendants agreeing to a "confession of judgment" so that the interlocutory judgment could issue and the action for damages be heard on its merits. The truce ended when Swards requested Judge Cousineau to reject the "confession of judgment" because it had not been signed.

### Claims of the Kent Theatres Limited

*Under an amended petition Kent Theatres Limited claims that:—*

The Kent Theatre is in the same zone as the following United Amusement units: the Westmount, Empress, Monkland and Snowden theatres.

By contracts dated February 1st, 1944, and by other contracts dated earlier, the Kent contracted with Vitagraph for the exhibition of all regular and special features of Warner Brothers - First National for the season of 1943-44.

The Kent Theatre is entitled to exhibit all regular features after the Westmount or Empress or Monkland if and when lawful.

The Kent Theatre is entitled to play special features after the United Amusement Corporation Limited.

Since at least 1937 the United Amusements Corporation Limited has illegally enjoyed third and all consecutive runs for its 20 or more theatres in the city of Montreal, and by determining the order of priority of films within its own circuit has since 1941 prevented the Kent Theatre from exhibiting any of the productions to which it is entitled, including those of Vitagraph, until all such films were shown in the United Amusement houses, irrespective of location or category of the said theatres and of the distance between them and the Kent Theatre.

The contracts for the year 1943-44 were made in the same manner and had the same effect, except in the case of the Snowden, over which, by exception, the Kent has priority.

### Charges Illegal Combine Under Criminal Code

Since at least 1937 the United Amusement Corporation Limited, as a result of its method of contracting en bloc illegally with Vitagraph and others for all the available motion pictures released in Montreal, except French productions, has prevented the Kent Theatre from playing the pictures until after the 20 or more theatre of United Amusements were through with them.

As a result United Amusements has violated and contravened the law, in that it has operated an illegal combine and monopoly unduly limiting the facilities for supplying and dealing in the exhibition of motion pictures; has unduly restricted and injured trade relations; and has unduly prevented, limited or lessened competition in the rental, purchase, sale, supply and exhibition of motion pictures; the whole being contrary to the provisions of section 496 and 498 of the Criminal Code.

The Kent Theatre was, by these actions, unduly deprived of the full enjoyment of its property, to which it is by law entitled.

### Charges Conspiracy to Favor Others

The United Amusement Corporation Limited has conspired, arranged, combined or agreed with Vitagraph Limited to unduly and illegally obtain for and grant priority to the Laval, Orleans and Lord Nelson theatres in Montreal, not owned by United Amusements and not in the same zone as the Kent Theatre, to exhibit all productions ahead of the Kent Theatre, for a small remuneration to United Amusements or its managing director, George Ganetakos.

### Kent Theatres Ask $30,000 Damages

Kent Theatres estimates the damages suffered by it since July, 1941, as a result of irreparable damage to its trade and commerce in contravention of the law, at no less than $30,000. Although it has been aware of the situation for many years it has been unable to produce the evidence until now.

Kent Theatres is also asking clearance of 14 days after United Amusements and for all costs involved.

---

**The above is taken from the amended petition placed before the Superior Court of Montreal by the Kent Theatres Limited.**

---

The Kent Theatres is operated by the Superior Operating Company, which has eight theatres in Montreal. Ben Garson and Jules Laine are the company's leading figures. George Ganetakos is managing director of United Amusement Corporation Limited, which operates an estimated 30 theatres in Quebec. General manager of Vitagraph in Canada is Wolfe Cohen.

# One Man Booth in Small Alta. Sits

(Continued from Page 1)

small situations.

According to 69 (b), "where there is more than one picture machine used and where the seating capacity exceeds 500, and the theatre or place of amusement is situated in a municipality with a population which does not exceed 3,000, one licensed projectionist who is at least the holder of a second class projectionist's license shall be employed."

The same ruling, it is stipulated in 69 (c), applies to theatres where seating capacity "does not exceed 500" in a municipality "in excess of 3,000."

The ruling was adopted by the Executive Council upon the recommendation of the Provincial Secretary and was approved by Lieut.-Governor J. C. Bowen.

In Ontario one man per booth is permitted in theatres up to 1,000 capacity, although the union restricts it to 750. British Columbia calls for two men where the theatre seats more than 400.

## Grandpappy Syd

Syd Taube is a grandpappy again. It's a boy for his daughter, Bernice, Mrs. Henry Zacks.

Film Weekly

Vol 9, No. 13 Mar. 29, 1944

HYE BOSSIN, Managing Editor

Address all communications—The Managing Editor, Canadian Film Weekly, 25 Dundas Square, Toronto, Canada.

Published by Film Publications of Canada, Ltd., 25 Dundas Square, Toronto, Ont., Canada. Phone ADelaide 4317. Price 5 cents each or $2.00 per year.
Entered as Second Class Matter

Printed by Eveready Printers, Limited, 78 Wellington Street West, Toronto, Ontario

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE OF THE CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 9, No. 13 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

# 'Swingtime Johnny'

with Andrews Sisters

Universal 60 Mins.

MUSICAL COMEDY PACKED WITH POPULAR TUNES IS FIRST-RATE ENTERTAINMENT FOR ANDREWS SISTERS' FANS.

Admirers of the Andrews Sisters will find "Swingtime Johnny" tailor-made for them. The girls give better account of themselves than in some time. Literally an army of songsmiths was engaged by the studio to provide them with material that would show them to best advantage. Plenty of songs in a variety of moods have been placed at the command of the songsters.

An amusing story loaded with laughs has been fashioned for the Andrews talents. The yarn is packed with tomfoolery and liveliness. The tale may not be new, but it has been put together with showmanship and with a keen understanding of the popular taste. The fast direction of Edward F. Cline extracts every bit of fun from the story.

**The yarn pairs Harriet Hilliard and Peter Cookson romantically. Cookson is a maker of pipe organs who converts his plant to the manufacture of shell casings. Miss Hilliard is his secretary. Cookson is a stiff, formal fellow to whose unbending Miss Hilliard dedicates herself. Her job is made easy when the Andrews Sisters and Mitch Ayres and his band go to work for Cookson. At the end Cookson has gone thoroughly human. Injected into the story is an attempt at sabotage that is neatly foiled.**

Warren Wilson has discharged his duties as associate producer creditably. Clyde Bruckman did the screenplay from a story by Wilson. Vic Schoen functioned commendably as musical director.

The Andrews Sisters benefit from the fact that they are a bit more subdued than is their custom. Cookson and Miss Hilliard make their romantic association a source of considerable humor. Tim Ryan, Matt Willis, William Phillips, Tom Dugan and Ray Walker are some others who perform capably.

CAST: Andrew Sisters, Harriet Hilliard, Peter Cookson, Tim Ryan, Matt Willis, William Phillips, Tom Dugan, Ray Walker, Marion Martin, John Hamilton, John Sheehan, Mitch Ayres and band.

DIRECTION, Okay. PHOTOGRAPHY, Good.

# 'The Purple Heart'

with Dana Andrews

20th-Fox 99 Mins.

DRAMA OF JAPANESE BRUTALITY IS HIGHLY EXPLOITABLE FILM THAT WILL CREATE A SENSATION.

Dealing with the nature of our Pacific enemy, "The Purple Heart," Darryl F. Zanucks' first production since his being mustered out of the service, is a most significant picture carrying a message of vital interest to all. As an attempt to increase the awareness of the cruel spirit of the Japanese and to stir to greater effort against Nippon, the film is completely successful.

**The picture pulls no punches in telling the story of a group of captured American fliers on trial for their lives on false charges of having wantonly bombed schools and hospitals and strafed innocent civilians during a raid on Tokyo and other Japanese cities. The trial held in a civil court in violation of the international code, is strictly a farce, the prisoners knowing they don't stand a chance of fair treatment. The men are subjected to the most shocking cruelties in an attempt to wheedle out of them information bearing on the raid, but their spirits refuse to break. Offered a chance to save themselves for certain data valuable to the enemy, the prisoners elect to go to their deaths as heroes worthy of their American heritage. The commission of the atrocities is not shown. This not only gives added force to the drama but makes the film easier to take.**

Stark and uncompromising, the production cannot be expected to be an unqualified success where women are involved. Considering the nature of its subject and its purpose, the picture could scarcely have been given other than a strong treatment unrelieved by light touches.

Lewis Milestone's powerful direction realizes all the dramatic possibilities of the story.

CAST: Dana Andrews, Richard Conte, Farley Granger, Kevin O'Shea, Donald Barry, Trudy Marshall, Sam Levene, Charles Russell, John Craven, Tala Birell, Richard Lee, Peter Chong, Gregory Gaye, Torben Meyer, Kurt Katch, Martin Garralaga, Erwin Kalser, Igor Dolgaruki, Nestor Paiva, Alex Papana, H. T. Tsiang, Benson Fong, Key Chang, Allen Jung, Wing Foo, Paul Fung, Joseph Kim, Luke Chan, Beal Wong, Marshall Thompson.

DIRECTION, Fine. PHOTOGRAPHY, Fine.

# 'In Our Time'

with Ida Lupino, Paul Henreid

Warner 110 Mins.

WELL-PRODUCED DRAMATIC ENTERTAINMENT IN WHICH ROMANCE FIGURES HEAVILY; SHOULD PULL STRONGLY.

Warner Bros. has used the sugar-coating of romance to give palatibility and box office punch to this story of the struggle between the forces of darkness and enlightenment. The setting this times is the Poland of the period just preceding the German attack.

The romance carries purpose in this instance. It serves as the means of setting forth in popular terms the clash of ideas that constitutes the drama of the film, and from it springs nearly everything of significance in "In Our Time."

The parties to the romance are an English girl on a Polish shopping tour with her employer and a count representative of the decadent nobility of Poland. The attachment between man (Paul Henreid) and maid (Ida Lupino) alters practically the whole course of events in the film. Prompted by her, the man declares his independence from his uncle, off whom the family has been living. Her love also inspires the man to take a stand against the appeasement policy of the uncle and in favor of stiff resistance to the Germans.

**Henreid is married to Miss Lupino against the wishes of his family. The only one on the couple's side is an uncle, a sweet and delightful philosopher, a champion of progress and of opposition to the will of the Nazis. When Henreid is cut off by his uncle, he turns to the development of the family estate at the urging of Miss Lupino, establishing democratic relations between help and management. The employment of modern farming methods brings good times to the family estate, but in the end all is undone when everything is set to the torch before the advancing Nazis.**

Miss Lupino and Henreid are ideal in the top roles, with the former adding considerable to her dramatic laurels.

CAST: Ida Lupino, Paul Henreid, Nancy Coleman, Mary Boland, Victor Francen, Nazimova, Michael Chekhov, Marek Windheim, Ivan Triesault, John Bleiffer, Lotte Palfe, Wolfgang Zilser, Richard Ordynski.

DIRECTION, Fine. PHOTOGRAPHY, Fine.

# 'Casanova in Burlesque'

with Joe E. Brown

Republic 74 Mins.

FACT THAT THIS ONE IS BELOW PAR FOR A BROWN PIC WON'T MAKE ANY DIFFERENCE TO COMIC'S FANS.

While this is not one of the best of the Joe E. Brown comedies, it should manage to please the funny man's fans. The Brown exuberance is much toned down and is in full force only now and again. This limits the number of laughs, although there are enough to get the film by where Brown's brand or comedy is appreciated.

By far the best part of the film is the final footage, which is given over to a swing version of Shakespeare — "Romeo and Juliet," to be specific. There is some really first-class clowning in these scenes, which should go a long way toward redeeming the film in the eyes of those who are not strictly Brown fans.

**Brown has to lead a sort of dual life in "Casanova in Burlesque." During the theatrical season he is a burlesque star. In the winter he functions as professor of drama and Shakespearian scholar at a small New England college. His activities in one field are unknown to his associates in the other. When June Havoc, a burlesque stripper anxious to promote herself, discovers the truth, she demands that Brown star her as Juliet in "Romeo and Juliet" at the annual drama festival sponsored by the college or she'll spill the beans. That's quite a dilemma for Brown because the gal can't act a lick. The only way out is to swing the Shakespearean classic.**

Much of the humor derives from the efforts of Brown and the others involved in the production to keep the staid sponsors of the festival from finding out what's going on before the opening. The show proves a big hit and everybody's happy, especially Brown and Dale Evans, one of his students, who have fallen in love.

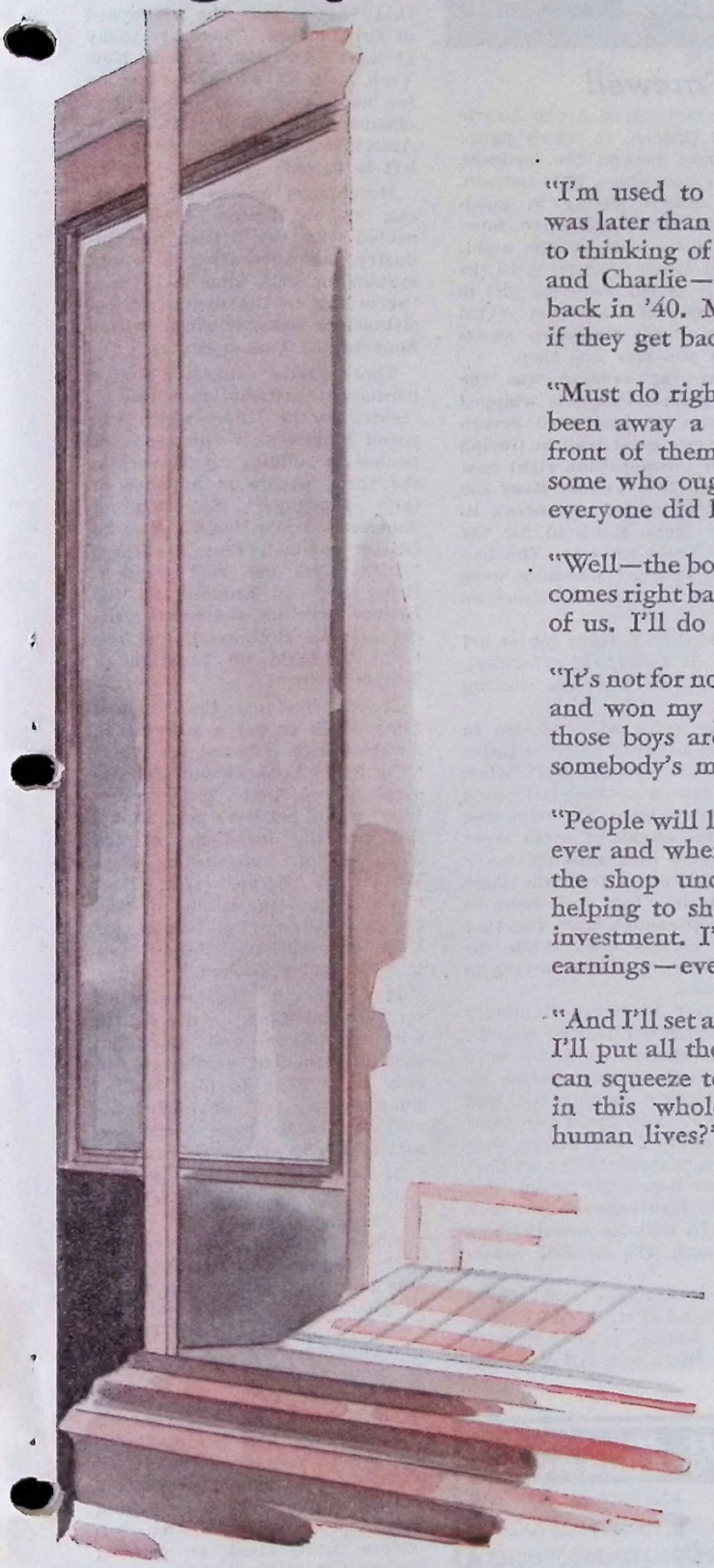
Brown is good, although he doesn't perform with his customary abandon. Miss Evans, Marjorie Gateson, Miss Havoc are acceptable in the chief supporting roles.

CAST: Joe E. Brown, June Havoc, Dale Evans, Marjorie Gateson, Lucien Littlefield, Ian Keith, Roger Imhof, Harry Tyler, Patricia Knox, Sugar Geise, Jerome Franks, Jr., Marga Dean.

DIRECTION, All Right. PHOTOGRAPHY, All Right.

"Later than usual, tonight,

# Sir..."



"I'm used to working late nowadays, but tonight I was later than usual. Couldn't keep my mind on it. Got to thinking of my boy Tom over there in the tanks... and Charlie—that pleasant young clerk who enlisted back in '40. Must do the right thing by both of them if they get back safe.

"Must do right by them *now,* by golly! They've sure been away a long time... but the worst is still in front of them! Going to be tough, I'll wager. But some who ought to know say we could end it soon if everyone did his full duty.

"Well—the boys will do theirs alright... and how! So it comes right back on us here in Canada... every man-jack of us. I'll do my part, so help me!

"It's not for nothing that I fought my way up in business and won my place in the community. Every moment those boys are under fire they must be supported by somebody's money... and I mean to help them.

"People will listen to *me.* I'll talk Victory Bonds whenever and wherever I can. I'll see the boys and girls in the shop understand that buying Victory Bonds is helping to shorten the war as well as being a sound investment. I'll encourage them to pledge part of their earnings—every dollar they can spare.

"And I'll set a stiff pace in buying Victory Bonds myself. I'll put all the money I can where my heart is... all I can squeeze to the very last dollar. For what is there in this whole world that you can balance against human lives?"

NATIONAL WAR FINANCE COMMITTEE

Producers Releasing Corporation Limited
P.R.C.
H. J. ALLEN, President

The New And Greater P R C

HARVEST MELODY
Rosemary Lane
Johnny Downs
The Radio Rogues
The Vigilantes
Eddie LeBaron's Orchestra

*Even if you don't play*
P R C
*See it for your own entertainment*

JIVE JUNCTION
Dickie Moore
Tina Thayer
Gerra Young
Jack Wagner
*The smartest picture*
*The gayest music*
*The most adorable new star of the year*

*You can rely on*
P R C

NABONGA
Buster Crabbe
Fifi D'Orsay
Barton MacLane
Julie London

*A Showman's Natural*

P R C DELIVERS

Producers Releasing Corporation
LIMITED
Executive Offices:
277 Victoria St., Toronto, 2, Ont.

## *Laurie's Fancy Farewell*

Some 125 flicker slickers took in the last run of Archie Laurie as a bachelor at the Royal York Roof Garden, to which figure may be added a number of friends from beyond the business. Nat Taylor emceed the gab rodeo and the floor show, Earl Lawson, Haskell Masters, Oscar Hanson and others joining in good-natured denunciations of the groom-to-be. That gentleman, however, got back at all of them in the best speech of the night. He also unwittingly provided the biggest laugh. Referring to the bride-to-be, Archie said: "I think Sylvia is the sweetest girl in the world and I know she thinks the same of me." That verbal miscue brought hoots. But in these days of the manpower shortage, even the best dressmaker makes a slip now and then.

**Best item of entertainment during the evening was the recorded radio program along soap opera lines that was whipped up by Frank O'Byrne and Jack Chisholm of Associated Screen News. They reviewed Archie's life from his natal wail in Guelph to those screen bublichkas he peddles for Cosmopolitan right now through Esquire. If I was Archie I'd hock that Victory Bond the gathering presented him with, acquire that record and break it.**

Some of the ASN boys mushed in from Montreal for the doings—Ben Norrish, Bill Singleton and Ernie Roberts. The bad weather kept those boys away to whom railroad schedules were unhandy at the necessary time. Most of them sent humorous messages.

As the boys came in they were greeted by a large job of art adorned with Laurie's congenial kisser. It advertised "Goodbye, Mr. Esquire" and warned readers to "Watch For His Coming Reproductions—If Any."

**One unplanned event was worth the price of admission in itself. That was the prolonged fiddle duet between Harry Painter and Clarence Causton. Clarence, ye olde maestro of Shea's when vaudeville was in bloom, had been put into a sentimental mood by Tom Daley. Both boys are Maritimers from St. John and though they have both inhabited the same chunk of earth there and here at the same time, they had never met until this very night. What happens when two exiled Maritimers from the same home town get together? They curse the fate that took them so far from their beloved home and they weep enough tears together to start their own Atlantic Ocean right on the spot. While the boys were digging up other days Harry Price was busy trying to rent the rowboat rights to the Roof Garden.**

It was no wonder that, after Painter borrowed Causton's standby fiddle, that the duo yielded nothing but tearful ballads. Though in the midst of the din of the refreshment room, the boys heard none of it, being deep in their fiddle duets and stirring up moist sentiment among the listeners. Strictly on key too, and none of your hick fiddle fandangos either. You could see their hair growing longer by the second. I skipped out before they decided to beat out some Bach but I am pleased to report that many a lad went flat in one way or another before the fiddlers did.

**During the dinner Sam Fine and Harry Kaufman seized a floor mike and got on Nat Taylor's wave length with an unauthorized broadcast. Taylor, however, rode through the decibal storm gracefully.**

Tom Daley, Walter Kennedy, Frank O'Byrne and others worked hard to put the party over. The head chef, maitre d'hotel and his major-domo, all good friends of Archie, pitched in with unprofessional interest. Those who were there will tell you that they had a grand time.

"TEST FILM, 10,000 cycles 35 mm., with easy instructions, so that you can focus your Sound Lens in absolute precision and secure clear sound and the Maximum from your sound System. Just what many theatre owners have longed for! Bargain $6.60."

SAVE 20% OR MORE OF YOUR MONEY
on THE BEST IN SOUND PROJECTORS AND COMPLETE THEATRE SUPPLIES
SPECIALISTS FOR 25 YEARS
ASK THE MAN WHO KNOCKS US
DOMINION THEATRE EQUIPMENT CO
847 DAVIE ST VANCOUVER B C

# US 'Graveyard of British Films'?

(Continued from Page 1)

that "America is the graveyard of British films. There are today at least 25 British films in New York, none of which has got as far as a projection booth of a cinema. Few will if it is left to American distributors—and it is left to them."

Hutchinson quotes an American and a Briton, both connected with the British film industry, as advocating a quota system for USA films in Britain, "according to the degree of resistance or welcome given British films in the United States."

Those quoted suggested that a permanent distribution setup be created in the USA "which will spend hundreds of thousands of pounds in building up pictures in the trade papers in advance of their showings." Speaking of American trade indifference to British product, they said that "Britain has one real weapon: Bring back to England all the British directors, stars and writers now in Hollywood, and use them to build up prestige of British pictures."

It was claimed that British films which do get a showing in America are allowed to die—"The Stars Look Down," for example—and that "Desert Victory" would not have been shown but for the insistence of the Ministry of Information. "In Which We Serve," with Noel Coward's prestige behind it, was the last British film bought for USA distribution. "San Demetrio" is still unbooked.

It is generally considered that most British films do not fall in with American and Canadian tastes. Canadian exhibitors are only too willing to play British films if they will do business—and such films have their own distribution machinery here.

In England recently Spyros Skouras put his finger on it when he suggested that the native product would have no trouble with American distribution if it was good. Even J. Arthur Rank, in discussing "The Great Mr. Handel," admitted that British film makers were just beginning to guide themselves by international public taste. The critics quoted above said that outside the big cities there is a dislike of the British accent.

None of which is preventing British film makers from asking for reciprocity. The British Producers Association is sending Isidore Ostrer to discuss proposals with American executives.

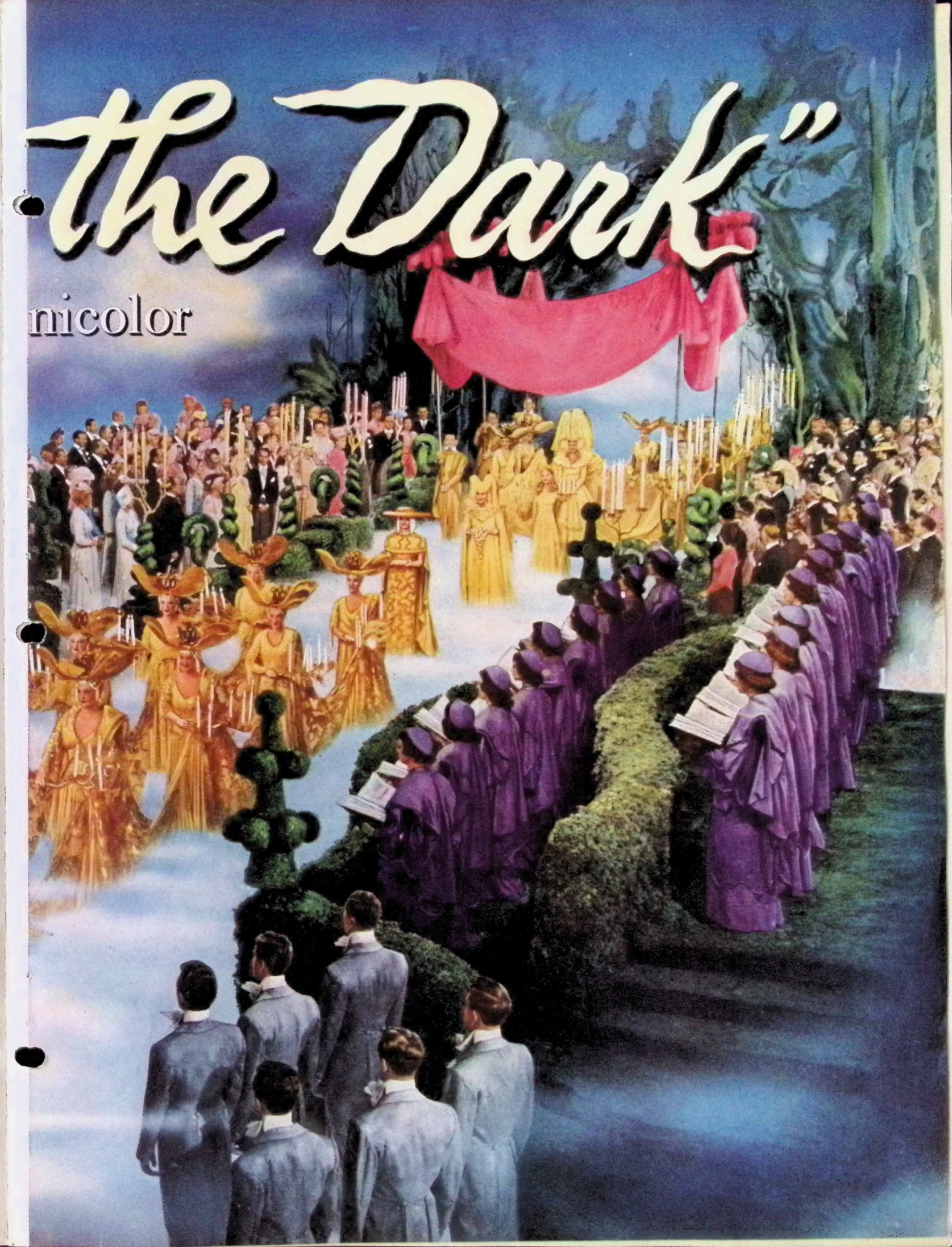
Possibly the purpose of continual publicity is to have the USA ready and waiting for British films when they have found the key to popular taste.

*Now The Toast Of Two Coasts*

The Greatest *Lady* in the Land

The Grandest Production on the Screen

Paramount's
"Lady in
In Tech


the Dark"
nicolor

The Fabulously Magnificent Story
of the Secret Loves of
a Minx in Mink
with a Yen for Men . . . From
"The Most Successful Musical Play of the Century"

Paramount's

# "Lady in the Dark"

*IN TECHNICOLOR*

Starring

## Ginger Rogers
## Ray Milland
## Warner Baxter
## Jon Hall

With Mischa Auer
and Hundreds of Others

B. G. DeSYLVA, Executive Producer

A MITCHELL LEISEN PRODUCTION

From the Sensationally Successful Stage Musical by Moss Hart—With Music by Kurt Weill and Lyrics by Ira Gershwin—Screen Play by Frances Goodrich and Albert Hackett

Directed by
MITCHELL LEISEN

The Picture Business Has Never Had
Such A Perfect Attraction
For EASTER
. . . At Regular Admission Prices

# Fined For Breach Of Excise Law

(Continued from Page 1)

fractions.

Two recent convictions were those registered against the Royal Alexander Theatre, Lachine, P.Q., and the Capitol Theatre, Paris, Ontario, for failure to issue admission tickets. Each was fined $50 and costs.

A conviction was recorded recently against the Regent Theatre, Seaforth, Ontario, for failing to divide the admission ticket and return a half portion to the patrons. A fine of $50 and costs was imposed.

Theatre men had better be more careful to follow prescribed rules. An oversight is no excuse under the law. The RCMP conducts a continual check on the application of the amusement tax.

Last year tax-free admissions and other matters bearing on amusement tax revenue were discussed in the House of Commons.

# Plenty of Prints For Combat Areas

Recent criticisms of the age and quality of films shown soldiers overseas has caused the War Activities Committee of the motion picture industry to plan a campaign that will explain the industry's effort to the services and the public.

The USA's Army Overseas Motion Picture Service distributes the films to Canadian as well as American troops. To date that organization has received 11,782 prints of feature pictures and 17,624 prints of short subjects for free showing in combat areas, Red Cross hospitals and isolated outposts. Not long ago the industry contributed 172 prints of features and 129 prints of shorts, all 16 mm., for free showings overseas.

Titles included in the latest groups were "Passage to Marseilles," "A Guy Named Joe," "It Happened Tomorrow," "Jack London," "Standing Room Only," "Meet the People," "The Uninvited," "Hi, Good-looking," "Bridge of San Luis Rey," "Chip Off the Old Block" and "Crime Doctor's Strange Case." All of these are new pictures, a few haven't even been released here yet. If the boys don't see them in a couple of weeks, or sooner, it won't be the industry's fault. From now on it's up to the Army Overseas Motion Picture Service.

The industry is handing out the latest stuff but it doesn't always get there early enough.

# Flashbacks

Photo From Archives of Canadian Picture Pioneers

*In the centre—Jule Allen. Extreme right—Ben Cronk. Scene—Gem, Brantford, Ont. Time—1909.*

**WHEN this picture was made the Gay 90s had diappeared around the corner a while earlier and many an ex-adventurer was fighting the Boer War all over again in front of the fireplace. Less than a decade earlier Queen Victoria had joined her royal ancestors but it is obvious that the sartorial spirit of the era that was known by her name still prevailed in Brantford, Ontario.**

**Many a popular fancy of long standing had begun to fade, among them horsehair sofas and moustache cups, and social conceptions were changing. The flicker of films and the flacker of projection equipment was heard in many places in the land. It was predicted that the new-fangled thing called moving pictures would soon join the world's forgotten fads.**

**But the pessimists didn't reckon with fellows like the one in the tricky toggery above and the lively lad on the end—Jule Allen and Ben Cronk respectively. Jule, who looks like a production number in the photo, was a handy dandy. With his late brother and father, Jay J. and Barney, he came to Brantford in 1906 from Bradford, Pennsylvania, and opened the first theatre, the Theatorium, in a converted store. They subsequently acquired the Wonderland and the Gem (above) from Ben Cronk and his father. That was the beginning of what became the international operations of the Allens.**

**Ben was the projectionist at the Gem. In 1910 he went to Calgary for the Allens, where they opened the Canadian Film Exchange and built the Monarch Theatre, first link outside of Brantford in the chain. Today Ben Cronk is the Canadian promotion chief of United Artists.**

**Jule Allen can be found in his office in Toronto, still doing his part in Industry activities.**

**The photo is mildewed but the boys aren't.**

**These boys hitched their wagons to Edison's star not long after it appeared. And many a man moved along to a better life on the mythical trail those wagons broke.**

# Booth Men Plan Benefit Night

(Continued from Page 1)

ing is supply an outstanding stage show of visiting acts, there will be a twelve-piece band in the pit, and a brand new movie feature will be unreeled.

Tickets, one dollar, are not reserved. They are going fast and it is safer to buy them in advance. The doors will be opened at 11.45.

Roly Young of the Globe and Mail paid his own tribute to the boys in the booth, part of which read:

"Alladin is coming out into the open. You remember Aladdin, he was the guy who had a wonderful lamp that he would polish up, and every rub caused some magic miracle to happen. As a matter of fact, Aladdin was a piker, and we have modern Aladdins all around us with magic lamps that perform more inspiring miracles than the old guy in the Arabian Nights ever dreamed about. With his magic lamp the modern Aladdin brings romance, adventure, music, thrills, tears, takes you to far places and through any era of history you want to name. Yes, brother, that's magic.

"These modern Aladdins are the boys hidden back in the projection booths of the movie theatres. Back in their tiny fireproof cubicles, with a battery of their magic lamps, they run off the film that makes the show. They're unsung heroes. You see the theatre manager, the ushers, the other members of the staff, but there isn't one theatre patron in a hundred who would recognize a projectionist if he saw one.

"They work silently back with their lanterns, watching the screen, adjusting the volume of the sound, watching for the cue marks that indicate the change-over from one reel to another, rewinding the film for the next show, patching it where necessary. They're sort of shut off from the rest of the world, and consequently live in a little world of their own, and they look after themselves. All through the depression the boys looked after themselves. They made assessments against those who had jobs to look after those who were idle, and they provdied money for those who were sick, and to look after those who died. All of this was done from within the group, but the strain on the sick benefit fund has been getting a bit severe of late. Only recently two projectionists died in one day, so the boys of the union under Pres. Dave Siegel began to worry about the benefit fund and decided to do something about it."

## Pendray Manages Abbotsford, B.C.

Norris Pendray has been appointed manager of the Abbotsford Theatre, Abbotsford, B.C., recently acquired by Odeon. He replaces Jack Stone, who returns to his post as manager of the Circle, Vancouver. Pendray was assistant manager of the Paradise, Vancouver.

## Fellerman Here

Max Fellerman, special representative for Katzman and Deitz Productions, producers of the East Side Kids and the Bela Lugosi series, was in Toronto to confer with Harry Kaufman. Katzman and Deitz productions are released through Monogram.

COLUMBIA PICTURES

IS PROUD THAT

# PAUL LUKAS

WHO RECEIVED THE ACADEMY AWARD FOR

THE BEST PERFORMANCE BY AN ACTOR

(IN WARNER BROS.' "WATCH ON THE RHINE")

IS THE STAR OF COLUMBIA'S

# ADDRESS UNKNOWN*